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Maricopa

415 inches in diameter, drawn into narrow necks with everted lips, two and a half inches in diameter. These had a total height of fifteen inches.

[727] A special jar was made to hold scalps. This ('ie'rhĭl,ȧtca'vĭs, "hair container") was nearly globular, had no neck or lip, but a small mouth only large enough to thrust the hand through. (I was not told the size of the vessel.) A clay plate covered the mouth.

Ladles or spoons of various sizes were made (kamota'dako"; kamota', "spoon"). Most of them must have been ladle-like (Pl. VII, *a*). I was told, however, that spoons had bowls the size of our soup spoons, with handles curving backward at the tip. Larger ladles were also made of wood (Pl. XIV, *a*, *b*).

A griddle (maθi'l), on which to bake wafer bread, was made in the form of a thin, shallow bowl (about twelve inches in diameter; less than a half inch thick). This was considered difficult to manufacture because it broke easily while being fired (Pl. VI, *i*).

531 415 Decoration was not applied to cooking pots and parching pans since these were soon blackened in use. Water jars were painted red over the exterior, ladles in their entirety. Bowls or cups were solid red or white inside and out, with designs in black. Designs seem to have been applied relatively rarely in the old days. The combinations of red and white surface colors and the polished surfaces of modern examples did not exist.

323 [317] The clay used for the body was common adobe (matgwĭnyatcau', "dirt for making things"), available anywhere within a few yards of the house. It was dug out with a stick, spread in the sun until well dried, and pounded fine on the metate. Fine sand was mixed with it; for every double-handful of adobe a like but scant quantity of sand was used. Sherds from the ancient ruins were also pounded up in place of sand tempering. Usually the mixed ingredients were then soaked with water, although the clay might be soaked before the sand was added. The batch was kneaded to the consistency of stiff bread-dough. The moulding of the vessel might start at once, but it was preferable to set the

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batch aside until the next day, spreading a little dirt over it to keep it moist. 323

Vessels were made by the paddle-and-anvil method; the base moulded from a single lump of clay, the sides built up by coils which were paddled into shape. The base was made by forming a flattened lump over the bottom of an old pot, beating it with a wooden paddle until it was of uniform thickness, as tested between the finger tips. This basal portion was then set, concave side up, in a little hollow dug in front of the potter. For the side walls, she rolled lumps of clay between her palms to the thickness of a finger and made these adhere to the edges of the base by pressure. Such rolls need not be as long as the full circumference. A stone or pottery anvil was held inside the vessel, while the roll was beaten with the paddle until it became integral with the pot. Further rolls were added in this fashion until the neck was reached. Most of the vessels, as pointed out above, did not have true necks; the lips flared almost directly from the body. This portion was formed by pressing on bits of clay with the fingers, without using the paddle.

The vessel, after being set aside until dry enough to handle, was smoothed inside and out with a somewhat rough stone. This completed the moulding. It was then set in the sun to dry: in hot weather, this took all day. The pot when dried was grayish-buff in color, which on firing became dull reddish-buff. If color was desired, it was added before the firing. Red paint could be applied to a dry pot, but white must be added while it was still moist before the final drying. Several were prepared to fire at one time. [531]

To bake the pots, a fire of mesquite wood was built in a shallow pit only a few inches deep and two feet in diameter, and allowed to burn to coals. Small stones were placed on these to support the vessels, which must not touch the ashes else they were blackened. The pots were set up on their sides to warm near the fire: if they were not gradually warmed, they would break in firing. They were then set on the stones close together, but not touching, either mouth up or on their sides. A conical heap of

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323 mesquite sticks was piled closedly over the group of pots, the sticks standing on end, and set fire (Pl. V). In two to two and a half hours it had burned sufficiently. Too much heat would burn the paint off the surface. The pots were fished out with a pair of sticks and a fine gruel of ground mesquite beans poured into them while they were still hot. This made them non-porous.[2]

323 Designs, which turned black on firing, were painted on the exterior (only ?) of the pots and bowls, using the chewed end of a little stick to apply a concoction of boiled black mesquite bark. The vessels were then fired a second time, being again placed on stones set in the coals. The fire was not built up for this, the vessels being only roasted. When the designs on one side had burned black, the vessels were turned over to bake the other side.

323 A Kohuana woman said that whenever a pregnant woman [843] touched a pot, it would crack in firing. She would say this to the little girls in sport as she chased them away.[3]

[381] A pot broken in firing was mended by rubbing the gum that exudes from the base of arrowweeds into the crack while the pot was still hot.

323 The anvil (niktadĭ'xkĭtco'g, "put underneath to mould") on 413 which the vessel wall was beaten was a rounded flat stone, two to four inches in diameter, of a convenient size to hold in the left palm. Many preferred the lighter anvils made of clay, of which two types were in use. One was mushroom-shaped; its head some four inches across, the stem hollow. The edge of the head was recurved so as to avoid marring the pot. The other, like a tall narrow bowl with rounded base (about four inches high) was used in deep objects like cups (Pl. VII, *d*, *c*). The latter form is still in common use. Paddles were of three types. These were made of mesquite, a dense, heavy wood. The smaller (n,ĭ-naxŏ'mac), which tapers gradually to a handle, was somewhat curved both longitudinally and transversely. It was about eight inches long by three at its broadest (Pl. VII, *b*). Larger paddles

[2] There was no notion of ascribing inexhaustibility to them (cf. Spier, *Havasupai Ethnography*, p. 140).

[3] The Kamia belief that a jealous woman's touch would crack it does not occur.

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Maricopa

PLATE VII

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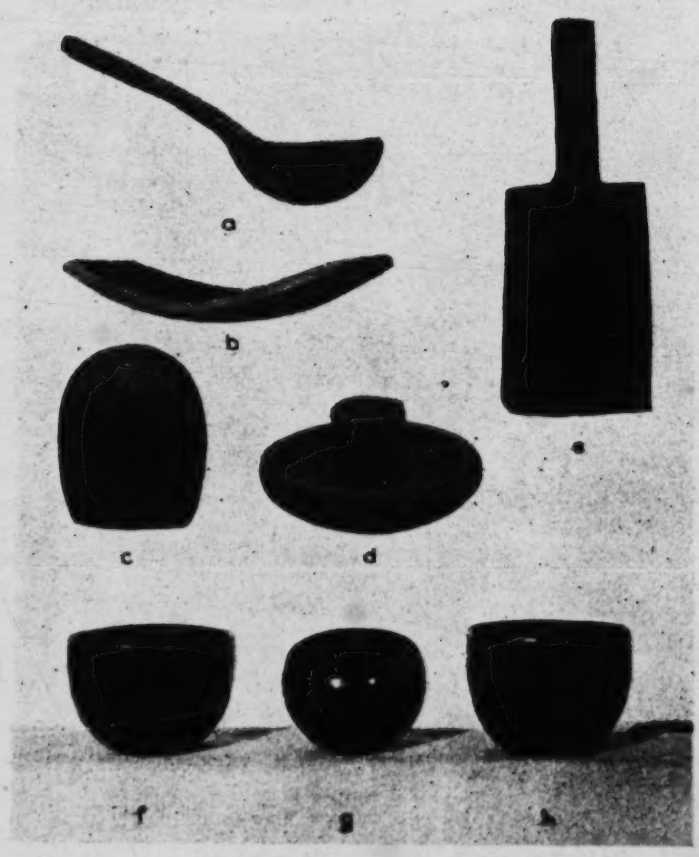
413



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415
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POTTERY LADLE, POTTERS' TOOLS AND DECORATED POTTERY
(*a*, Ladle; *b*, *e*, paddles; *c*, *d*, anvils; *f*, *g*, *h*, Wash. State Mus. 2–11881, 11880, 11882)

[p. 108 A]

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323 of the same shape, called kâsukĭ", were used in making large ves-
415 sels. These were about ten inches long and were not so curved longitudinally. Another type of paddle had its rectangular blade and handle in the same plane, and was heavier than the foregoing types (Pl. VII, *e*).

531 The surface of the vessel was colored red or white, not as with
386 some vessels today partly red and partly white. The red was a
[439] clay procured in the mountains by the Papago: it does not occur locally. This was ground on the metate, soaked in water, and either strained through a cloth, or the liquor decanted off after the

FIG. 7.—Designs on painted pottery (*a–c*, common designs from native sketches; *d*, *e*, from decorated vessels).

grains in suspension had settled. Only the liquor was saved. This was poured into a large porous pot so that the water would seep away. When the residue was sufficiently dry, it was formed into little rolls which were stored away. When wanted for use, these were broken up and soaked in water. The paint was smeared over the surface of the vessel with a cloth or the fingers.
[135] White paint was made from caliche (a calcareous sediment: impure sodium nitrate?) which occurs commonly in the neighborhood. It was prepared in exactly the same way. Modern pottery made for sale is polished briskly with a smooth pebble while the paint is still damp, but this was not an ancient trait.

531 The decoration of pottery was always by painting, never in-
323 cising. The designs (hanyo'ʀâm, also writing) differed somewhat from those now in use. Figure 7, *a–c*, shows several of the old

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Kaveltcadom

designs drawn by Mrs. Redbird (*c* was a very common design). Modern pieces bearing designs not wholly divergent from the old are shown in Plate VII, *f–h*, and Figure 7, *d*, *e*. These designs have always been copied from those on red-on-buff ware sherds taken from the ancient ruins in the vicinity. While it seems quite possible that the pottery of the Yumans and their neighbors is derived from this ancient buff ware,[4] the designs on Maricopa could not be cited to prove the case since their designs are deliberate copies, just as modern Hopi pottery is deliberately copied from that of ancient Awatobi. Designs had no names. Nor was there ownership of designs, although women had their favorites, so that who made a vessel could be told by the kind of modeling and the design. This is borne out by several examples secured; among them the pots of one woman and her daughter-in-law, who always work together, commonly have seven units of design distributed over the surface.

WEAVING

The material culture of the Maricopa differed from that of the lower Colorado tribes in the presence of weaving. This is a point they are pridefully fond of stressing. As a matter of fact, the amount of cloth woven was probably not very great, in no degree rivaling the productivity of Pueblo looms. Their fabrics were as simple as their looms were crude.

Not only the Maricopa, but the Kaveltcadom (the advance-guard Halchidhoma of Gila Bend) are credited with weaving. They learned the art from the Maricopa some years before Kutox's birth in 1847, he thought. Kutox was doubtful that the Halchidhoma proper wove cloth while still in their home on the Colorado. If they had, he should have known it, since they left there only twenty years before he was born. This agrees with what we know of other river Yumans, that they did not weave cloth.[5] The presence of the art among the Maricopa accords, on the other hand, with their proximity to the weaving Pima.

[4] Kroeber, *Handbook*, pp. 73, 823.

[5] Except the Yuma, who wove fabrics of willowbark or cotton on looms of Pima type (Forde, *Yuma Ethnography*, p. 126).

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The loom products had little variety: coarse, thin cotton blankets of small size, a skirt for a girl during her puberty rite, men's belts, old men's headbands, and the binding bands for cradles were all they had. The cotton blankets served as bedding: they may sometimes have been used to draw over the shoulders but they were certainly not a part of the ordinary costume. The poncho was unknown and cloth was never deliberately cut to make a garment. All of the articles were made of cotton yarn. The blankets were plain, except such as may have had a decorated selvage; the narrow bands invariably had designs.

The weaving art is now moribund, only cradle bands being made and but few of these. Hence it is difficult to get wholly adequate information. With the aid of a make-shift loom we attempted to get a description of blanket weaving from old Kutox, but he, nearly blind and with crippled fingers, could not demonstrate at crucial points. Last Star, who had himself never seen weaving, gave what must be an essentially correct account of blanket weaving. On the other hand, thoroughly adequate information on the making of cradle bands was had from Mary Juan, a young and skillful weaver, who wove at my request.

Bartlett's information on Pima and Maricopa confirms mine.

"Cotton is raised by them, which they spin and weave. Their only manufactures consist of blankets of various textures and sizes; a heavy cloth of the same material used by the women to put around their loins; and an article from three to four inches wide, used as a band for the head, or a girdle for the waist. The blankets are woven with large threads, slightly twisted and without any nap. They are made of white cotton, and are without ornament of colors or figures, save a narrow selvage of buff. . . . . The operation, of course, progresses slowly; and from the length of time consumed in spinning and weaving, they set a high price upon their blankets, asking for these ten or twelve dollars in money, or a new woolen blanket of equal size. The weaving is generally done by the old men."

Bartlett's illustration shows the weaver sitting on the finished portion of the blanket he has under way.[6]

Loom products were considered quite valuable, especially the cotton blankets. These were about the size of our small bed

[6] Bartlett, *Personal Narrative*, II, 224–26.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

warps. They were cut off even with the warp-end fringes, then three or four of the outer warps were rolled with them on the thigh. Since I desired to acquire the uncompleted specimen, these final stages were not observed. In two specimens purchased, the fringes are twisted three to six together and sometimes knotted as well. 286

The designs on such bands were very simple: longitudinal and transverse lines. Since this is "warp weaving," in which the warps form the surface pattern, longitudinal lines predominate. Plate X shows cradle bands, which by their decoration indicate the sex of the cradled child.[14] [531] [854]

Blankets were woven in essentially the same way as the cradle bands. It is likely, however, that instead of warp weaving, these were in tapestry weave, i.e., with the soft fluffy weft completely concealing the warps, or in tabby weave, with the tension of the warp and weft about equal and each showing equally. At any rate they were much coarser fabrics, decorated only in the side selvages. The weaving was simple checkerboard with no twilling.

The blanket loom was the same as that described. The ground where the loom was to be erected was first prepared by spreading clean sand over it, or by sprinkling water, beating it hard and sweeping it. This was to prevent the fabric from being soiled. Four stakes, three inches in diameter and eighteen inches long, were driven six inches into the ground. Warp bars were bound near the top of the stakes with willow twigs. Both stakes and bars were prepared from the tough inner wood of the giant cactus.

The loom was warped exactly as the band loom, the warps crossing in figure-eight fashion. Normally only white yarns were used for blankets, but those who desired added several dyed warps (red and black) at each side to form decorative selvages. (This suggests that the technique was not tapestry weave, else the colored warps would not show.) Information conflicts here: Kutox, who was probably right, mentioned these colored borders, Last Star denied their existence. [531] [115]

The warps were fastened together at each end by a string

[14] Specimens in the Washington State Museum: *a*, 2-11913C; *b*, 2-11923; *c*, 11914D.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

PLATE X

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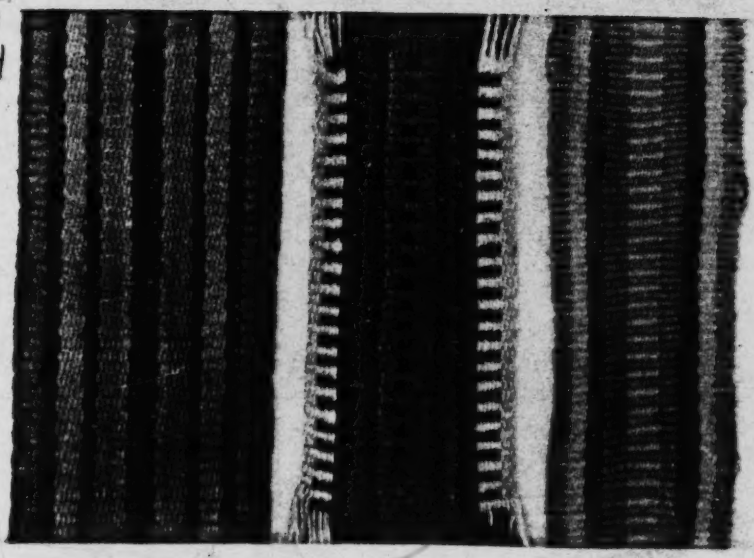
531
854



WOVEN CRADLE BANDS
(*a*, Girl's; *b*, boy's; *c*, sex unknown)

Σ FACING p. 121)

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

element was devil claw (martynia: gwŏxtŏ'n, both plant and seed pod) on the base and split willow on the sides. The base was always made of devil claw, which, being tough, would stand dragging across the ground. The number of split tules in the foundation was ordinarily not counted, but if a finely sewn basket was desired, these were five. Naturally the slimness of the coil would depend on how thin were these tule elements. Ordinarily the width of the coil was about the same as in Pima baskets, i.e., about one-quarter inch. They preferred to weave them of such fineness because they were valuable: "they took so long to weave." A finely woven basket wore well. The attitude was that if they troubled to make them at all, pain should be taken to make a close fabric. Designs in black devil claw appeared on the sides. These were similar to some employed on Pima bowl-baskets, and were arranged in two encircling bands, one above the other.

Coiling of the base was in a clockwise direction, sewing on the edge farthest from the basket maker (the inside of the basket facing up), the free end of the foundation protruding to the right. This was continued up the sides, i.e., working on the far edge in a clockwise direction, the basket standing upright. A left-handed worker coiled in the opposite direction. The sewing was done with the aid of an awl. Basket coiling was called hapo'vŭk (or hapu'vĭc), which was an alternative name for weaving on the loom.

Such burden baskets were called iyal,ĭpai'ic, "mesquite basket," because they were primarily intended for use when gathering that fruit. When the basket was packed full of the beans, short sticks were inserted between them and the sides in order that an overload could be piled above. This was carried on the head supported, like a pot, on a ring made of the inner bark of the willow. The basket lacked loops and was not carried with a pack strap.

The netted carrying frame of the Pima and Papago was not made.[16]

[16] Bartlett stated that both Maricopa and Pima used this frame, but he was certainly mistaken (*Personal Narrative*, II, 236).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

curving abruptly near the ends, and being always kept strung, they retained the curvature they were given. A hunting bow which I obtained (Pl. XII, *c*)[32] was fifty inches long; had a depth from string to belly of six inches, and measured one and a half by half an inch at the grip. A similarly shaped boy's bow seen, made of mesquite, was four feet three inches long, six inches deep, with a grip one inch by three-quarters. These were normal lengths for shorter bows. They were cut tapering uniformly toward each end: the width and thickness at the middle were measured only by the feel of the grip in the hand. They were given the desired curvature by burying the still green bow in hot ashes and bending it over the knee. The tips were squared across and provided with a notch on each side. Bows were painted black and red except for the grip which was ordinarily left unpainted. The strings were made of soaked sinew rolled on the thigh. Bows were not kept in cases when out of use, but hung horizontally inside the house on two pegs driven into the wall.

Sinew-backed bows had sinew laid on the back, where it was held in place by sinew bindings every few inches, but not glued. This was probably a bundle of sinew cords or a single large cord, not a layer lying flat; yet such bows were called "sinew-plastered" (gucĭma'mhotcŭ'k). The sinew was brought to the very tips but not over them. These bows differed from self bows only in their flatter cross-section.

When shooting, the bow was held nearly vertically, the hand gripping it exactly at the middle. The arrow passed on its left side, steadied by the left forefinger. I was told that only the primary release was used, that is, the nock was gripped between thumb and forefinger. This may well have been the intention but in demonstration by two old men, their second and third finger tips pulled on the string (Pl. XI). It is my notion, borne out by this case, that the so-called primary, secondary, and tertiary releases are everywhere simply variations of one theme, namely, the secondary.[33]

Arrows were perhaps invariably made of arrowweed (*Pluchea*).

[32] Washington State Museum, No. 2–11919.

[33] Cf. Kroeber, *Arrow Release*.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
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were trimmed parallel to the shaft, and were not cut serrate. The shaft was ordinarily painted red for half its length from the nock end, but some drew zigzag lines on it with their finger tips dipped in paint.

Quivers were of deerhide or a fox skin with its tail pendent; in fact, any skin, such as mountain lion, might be used. In this some twenty arrows were carried. It was tied to the belt in back with the mouth at the left floating ribs. In contrast, my informant pointed out, the Yuma slung it low on the left thigh, the Yavapai carried it on the back pointing over the left shoulder. ("They [the latter] were always creeping along.")

A bowguard was worn on the wrist of the bow-hand. Nothing could be ascertained beyond that it was of deerhide, laced with thongs. When they dressed for a dance, they wore this as an ornament (as the Navaho still do); a broad band with fringes hanging, by which girl partners would hold.

Poison was always applied to war arrows, it was said, but the "poison" (matâpu'i) was jackrabbit blood and nothing more! "The jackrabbit is closely related to the cottontail. The latter was bitten by the rattlesnake at the creation, hence the jackrabbit contains the poison."[35] Hunting arrows were not poisoned.

Clubs were made of mesquite and ironwood, and were for use only in warfare. The conventional form had a cylindrical head with a long straight handle, sizable for gripping, in one piece; the whole about eighteen inches long. A specimen, made under the direction of old Kutox by his grandson, has an elongated knob head which only approximates this shape (Pl. XIII, *e*). It is also provided with a wrist loop tied in a groove encircling the tip.[36] Another, made by Charlie Redbird, has the same shape. This is generically the "potato-masher" type of the Pima and Mohave[37] but without the sharp contours. But the Maricopa, seizing the enemy by the hair, always used it with a downward smashing stroke at the temple, not punching upward as the Mohave habit. A straight club of the same length was also carried to be used

[35] See p. 348. [36] Washington State Museum, No. 2–11916.

[37] Russell, *Pima Indians*, p. 96; Kroeber, *Handbook*, p. 751.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

411 713 should the mallet be lost to the enemy. Only the bravest and most agile warriors carried clubs alone. They were provided with small shields for parrying. According to the Halchidhoma Kutox, his people did not use the long pole-like clubs of other lower Colorado Yumans, at least not normally.

281 411 713 The shield in use was a small circular affair of skin, sixteen to eighteen inches in diameter; originally of deerskin but for a long time made of cowhide. This size provided protection only for the heart, they held. The hide was laid flat on the ground so that a disk could be cut from it, using a tray basket to mark out the circle. This was buried in ashes until soft, placed on a smooth spot, trod on to work out the wrinkles, and scraped clean. A specimen made for me has two disks laced together around the periphery with a thong.[38] Two short thongs were knotted through near the center to hold them together. Two others were provided to hold a hand grip at the center: a piece of wood covered with hide (Pl. XIII, *b*, *c*). A thong loop was fastened at two points near one edge so that the shield could be slung around the neck, lying under the left arm, or in retreat on the back. No feathers were tied to the shield.

411 531 713 The face of the shield bore painted decoration. Kutox described a common design as quartering the face by a cross, each arm of which consisted of a black, a white, and a red stripe. Within each quarter was a circle, each composed of three circles of the same colors placed concentrically. His grandson made the shield figured under his direction. While intended to have this design, it differs in that the cross is solid black, the concentric circles, one of red within a white; the thong lacing around the edge is painted red. Another design known to him was made by covering the palm with black or red paint, running the heel of the hand across the shield and putting the finger tips down. Four of these units covered the face of the shield. Particular designs bore no names.

[171] Both the construction of the shield and the manner of its decoration was identical with that of the Pima.[39]

[38] Washington State Museum, No. 2–11917.

[39] Russell, *Pima Indians*, p. 120.

PLATE XIII

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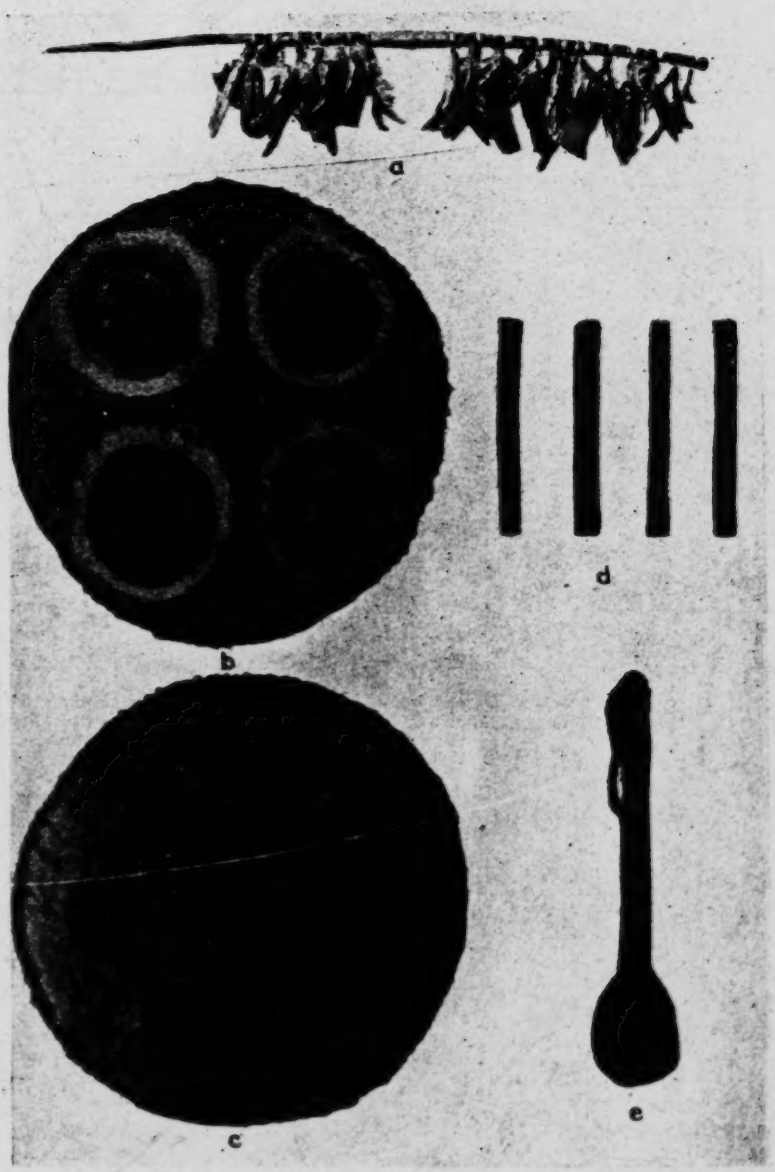

[524]

WEAPONS AND STICK DICE

(*a*, Feathered pike; *b*, *c*, shield; *d*, men's stick dice; *e*, club)

[p. 136 A]

A short stabbing pike was sometimes used. This was simply a pointed wooden shaft, four or five feet long. A specimen was made for me[40] from the flower stalk of a narrow-leafed yucca (? bear grass; mahwĭ'tâma'cĭc, "bear eats"). It is painted red, with a feather pendant from the butt, and has the tip fashioned somewhat like a spear head. Charlie Redbird, who made it, said that these sometimes bore stone heads, but I am doubtful. 411 713 [531]

The native names of these weapons and their parts were as follows: bow, uti'c; bowstring, gwĭcĭma'c, "sinew," or descriptively gwĭcĭma'c uti'c muθau'wĭc, "sinew stretched on a bow"; arrow, ipa"; reed arrow, ipa"axta'c; wooden arrow, ipa"i'i; arrowhead, cĭu'ly or tcĭu'l; arrow nock, xucĭl,âki'k or ipaucĭl,âki'k; bowguard, hical,ăŏ'p; quiver, n,ĭgobĕ'tâ or descriptively hĭl,âpo'vâ, "something in which to put things"; warclub, kĕlyahwai'; shield, kwacω'vâ or kŭco'vâ; pike, xucai'ĭc. 192 411 713

A series of negative points should be recorded. Arrows lacked an enlarged nock, cross-sticks or corncobs mounted on the point, grooves on the shaft, and were normally not made of reed. The grooved arrow-straightener and the arrow-wrench were unknown. The hook-like club of the Diegueño was unknown,[41] and my informant denied the existence of knobby protuberances on clubs ascribed to the Maricopa by Mr. E. W. Gifford's Southeastern Yavapai informant. (Nor did the Pima and Papago have them.) The stone axe was not their weapon, nor the club with a stone ball head incased in hide. Armor was unknown; neither the tunic nor stick armor, the mescal armor of the Yavapai, nor the curtain shield of the Havasupai. 411 713 [114] [714]

[40] Peabody Museum, Yale University, No. 19112.

[41] Spier, *Southern Diegueño Customs*, p. 354.

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Maricopa

PLATE XV

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CRADLE AND HOODS

(*a*, Assembled cradle; *b*, frame; *c*, mattress; *d*, hood; *e*, girl's hood; *f*, *g*, boy's hoods)

[FACING p. 315]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
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854 Each bundle was wound with bark for some distance at its middle, its long ends falling free. The bent bundles were arranged concentrically and bound to one another only at the sides. This point should lie behind the infant's shoulders. The mattress was placed so that the outer loop did not reach quite to the arch of the frame and the loose ends hung beyond its lower end.

[856] An elongated pad was placed on the mattress behind the baby's shoulders "to keep them straight." This is now made of cloth and probably was in earlier days. It was a wound ring stretched so that its sides met (Pl. XV, *a*).

Two binding bands were used; the upper broad, woven (see p. 115), and bearing a design to indicate the sex of the baby, the lower narrower and braided of cotton cords or willow bark. The upper band was always fastened by its fringes to the side bar of the frame to the left of the infant between the first and second cross-pieces (Pl. XV, *b*). The bands were wrapped spirally downward to the left, making a single bundle of baby and frame. The designs of the upper band are shown in Pl. X.

285 854 The cradle hood was a broad basketry hoop of twilled weave (Pl. XV, *d*). The material for warp and weft was the bark of willow twigs, stripped off to the correct width and length. (In winter the twigs had to be boiled to loosen the bark.) Its manufacture was not observed, but it seems that the weft was continuous; the long unwoven portions of warp at each end were lapped, divided into two bundles, and each bound separately. The decoration, 531 varied to show sex, consisted of concentric lozenges containing a 532 central spot, separated by chevrons, diagonal lines, or zigzags. 854 These were produced by twilling. A curious feature is that the [285] design was accentuated by painting with white, yellow, and red, leaving portions of the surface in the natural olive drab (shown diagrammatically in Fig. 13). The hood for a girl had lozenges in the median line, separated by chevrons placed transversely, the ends of which turned back from the margins of the hood (Fig. 13, *a*).[3] A boy's hood had oblique white lines reaching from one

[126] [3] The specimen illustrated in Plate XV, *e*, was made incorrectly. It is not quite broad enough, so that the ends of the chevrons do not turn back.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

edge to the other: by their intersection the lozenges were set off (Pl. XV, *f* and Fig. 13, *b*).[4] Another hood (Pl. XV, *g* and Fig. 13, *c*), which I obtained from a trader, may be that of a boy. Objects distinctive of sex were also tied to the top of the hood: a tiny bow and arrow for a boy; for a girl a little string of beads fas-

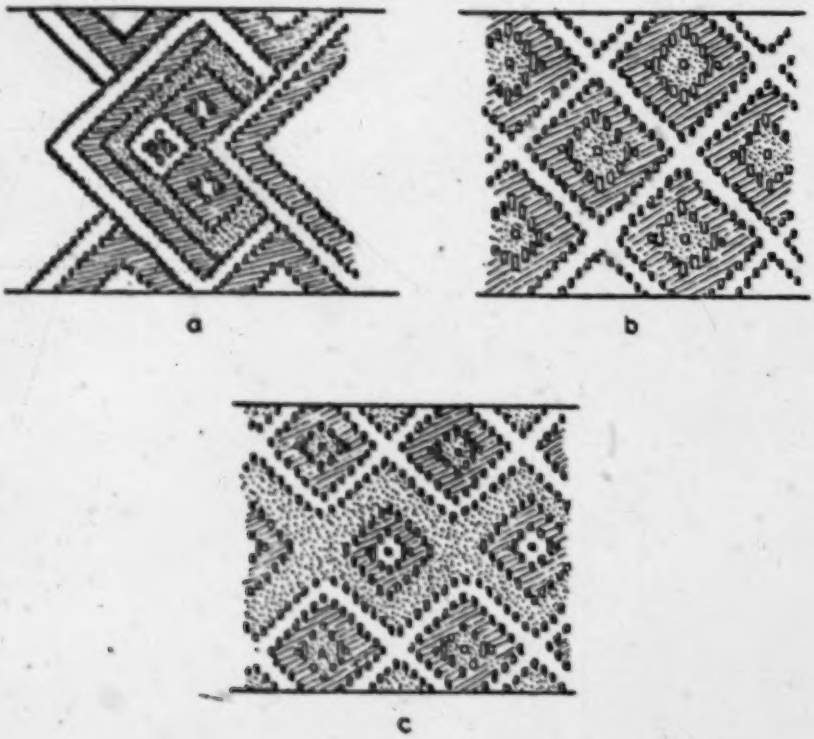

FIG. 13.—Color schemes of cradle hoods (*a*, girl's; *b*, *c*, boys'. Cross-hatching indicates red; stippling, yellow; blank, white; indicated stitches are natural olive drab).

tened along its periphery. The hood was not tied to the frame. It was set on the frame so that the uppermost crosspiece came between the two bound bundles of warp ends, where it was held by the upper end of the mattress resting on them. Since contact with the Mexicans, a red cloth was procured to throw over the

[4] Washington State Museum, No. 2-11915.

2:Bartlett G-5 (1850-1853) 1854
NT15 River Yumans NT15
Pima N429

P RY 323 415 about two pailfulls, and the smallest half a pint; jars with small apertures, resembling bottles; basins of different sizes and forms, from that of a milk-pan to a saucer; and oblong vessels of small dimensions used as dippers. All these vessels are painted or ornamented with black lines arranged in geometrical figures, and of a character resembling those on the head-bands. [531]

P RY 325

Baskets and Pottery of the Pimos and Coco-Maricopas.

The basket work of this people is remarkably well made of willow twigs, and so close as to be impervious to water. The baskets are of various shapes, and are used for different purposes. Those of a large basin-like form are the most common. These they carry on their heads filled with corn or other articles. Like

P RY [482]